

Dwight's Journal of Music.

WHOLE NO. 657.

BOSTON, SATURDAY, JUNE 9, 1866.

VOL. XXVI. NO. 6.

Bach "Pure and Simple," or with Modern Accompaniments.

[We translate the following review, from the Leipzig *Allgemeine Musikalische Zeitung* of Dec. 23, 1863, for three reasons: first, as a model (so it seems to us) of true, instructive musical criticism; secondly, as showing fine appreciation of Bach, particularly as seen in his "Well-tempered Clavichord;" thirdly, as conclusive demonstration of the impolicy, bad taste and almost sacrilegio of recent efforts to improve, illustrate, or popularize Preludes, &c., of Bach by putting melodies to them, as if they were not complete in themselves,—a condemnation which applies as well to the so-called "Meditation" of Gounod, and all efforts of the kind, as to the work by Moscheles now under discussion.—ED.]

MELODIC-CONTRAPUNTAL STUDIES: A Selection of 10 Preludes from J. S. Bach's *Well-tempered Clavichord*, with an obligato Violoncello part composed to them by I. MOSCHELES. Op. 137a. (The same with a *Concertante* part for a Second Piano-forte. Op. 137 b).

Criticism is not practised in journals and æsthetic teas alone. In one form or another it walks always by the side of Art. Wherever and howsoever Art asserts itself, Criticism waits upon its every step and motion. And so in every reproduction, every attempt to give a free interpretation of a work of Art, there lurks a critical element; the rendering of a piece of music by an artist—one who knows what he is about—becomes a living criticism on the piece. For instance, the present writer might spare himself many words, could he only perform to his readers some of the above named Preludes just as they float before his mind after some study of them.

In this sense the critical discussion even of the accepted masterworks of old times never completely ceases, however firmly settled the verdict may be with regard to them on the whole or in the main; each successive age must still define its own position towards them, that is to say, its critical relation to the works and to the earlier conceptions of them. In this way it often happens that unknown works, which remained inaccessible to their contemporaries, suddenly gain, long afterwards, a fresh, young life, because it reveals itself to the sharper sight of later times. So too, other works, which gratified whole generations, lose their old charm at once, so soon as the critical atmosphere is changed and represents everything to itself in a different perspective. So too, no period will renounce its right to put aside, even in classical works, that which seems to it to be only suited to the manners of past periods or to the composer's faculty of adapting himself or writing to order—in spite of every protest which the historical school, score in hand, may raise.

In this sense therefore we grant Criticism its great rights; we allow it, with the culture of its time, with its controlling view of things, to approach a work of Art; we only enjoin upon it as a duty to proceed with piety, with the greatest carefulness, with the offering of all its faculties, in short, too, with a critical consciousness of its own undertaking. Thus, for example, in the case of works, in the performance of which the

composers themselves are known to have filled up the gaps in their score by the aid of the organ or the piano-forte, we hold it to be not only allowable, but absolutely a duty not to present them in their old fragmentary form before an audience of this day. We should not feel that we could resort to the old means, of improvisation on the organ, even if traditions of that sort of accompaniment had come down to us, because this would be contrary to our fundamental principles of criticism, according to which nothing essential to a work of Art must be left to the moment, that is, to chance, and all the detail must be carefully adapted to the whole. The best expedient for us here is a discrete instrumentation, having at every step most careful, conscientious regard to the intentions and the style of the original. Such an arrangement is nothing but a constructive criticism on the incomplete form handed down to us; and this accordingly must act with artistic freedom, provided only that it remain always conscious of its full responsibility.

Such an undertaking is more questionable when no gaps can be pointed out in the original; in that case the arrangement, in so far as it adds something wholly extraneous, becomes a remodelling. Under this head we reckon the attempts of Mendelssohn and Schumann to put a piano-forte part to compositions of Bach, which he wrote merely for a violin. To mention only one objection, not to be undervalued: Such an accompaniment leads us into regions of tone from which the composer purposely kept himself aloof. The deeper portions of the violin, so strongly and characteristically sonorous in themselves, become completely altered in their effectiveness by the addition of still deeper basses. It is not a matter of indifference whether an 8-foot tone sounds by itself, or on the top of a 16-foot tone; the whole character of a piece can be essentially changed by such an addition. Violin-players, who understand their advantage, will let themselves be heard without such an accompaniment, when the composition, like those by Bach, not only admits of it, but in its whole design is calculated to be something by itself. Mendelssohn and Schumann possibly only wished to bring these extremely individual masterworks nearer to the manner of our time and to the limited powers of the majority of violin-players, who are not all able to stand alone upon their own feet; but if their accompaniments are really to be taken as *critical* additions, if their purpose is to help out a presumed defect, then indeed the legitimacy of the procedure may be seriously disputed.

Now, undoubtedly, the above-named arrangement of Bach Preludes by Moscheles is of a critical character. While others have brought all sorts of critical apparatus to bear on the various readings of the *Well-tempered Clavichord* and have disputed about the comparative excellence of one or another, Herr Moscheles, too, was unwilling to be behindhand with all sorts of æsthetic objections, which he had upon his heart, against the Preludes of this work,—objections which now

stop before the public, not to be sure in a critical *exposé*, but clearly enough in the elegiac tones of a violoncello. The work indeed has also, in accordance with its critical character, a Preface; the Violoncello voice, though, has been more clear and intelligible to us, than that of the author himself. A glance at the Preface will confirm this.

Moscheles here calls the Bach works "the foundation pillars and supports of all composition," and deprecates the presumption on his own part of wishing to shake them. He only desires to make these "stately Preludes" more accessible to laymen and the larger public. He appeals to the above mentioned cases of indispensable arrangement of older compositions, to the necessary replacing of obsolete instruments by those now in use, also to the example of Mendelssohn and Schumann, whose piano accompaniments to Bach's Violin pieces he characterizes as a gilt frame that enhances their effect. He recognizes the fact that the Fugues in the *Well-tempered Clavichord* do not admit of a single note more or less; but he thinks "the case is different" with the other instrumental pieces of the great master,—how? we are not clearly told. But on this point the Violoncello part discourses at length; the Preface only hints that the concerted part here added is to lend a new characteristic to the Preludes, give them a modern coloring, a *concertante* effect.

A new characteristic? Are we to understand, then, that there was no old one? By this "characteristic" is something entirely new given to the pieces? Or does it only mean that a new characteristic steps in beside the old one? This seems to be the meaning—but, is this possible in any case? Does not the very essence of the characteristic lie in the fact of its exclusiveness? Can one in the same breath be characteristic in a double or a contradictory way? One can unite characteristically distinct parts into one whole, can bring characteristically distinct themes into mutual relations; only they must all adapt themselves uniformly to the peculiarity of the whole, not seek to impress a double stamp upon it. The freedom of motion of the members is essentially limited by the direction of the whole; hence one may make the attempt to write a characteristic part or voice to any sort of a composition, i.e. to give to this part in its whole bearing a certain independence; but if thereby one tries to give the whole a different characteristic stamp, he will necessarily destroy the old one, or at least lessen and impede its characteristic effect. No other result is logically possible; the *Arrangement* which now lies before us confirms this truth in every aspect.

To us, the *Well-tempered Clavichord* is not only "the foundation pillar and support of all composition," but, what is more, one of the main pillars of all earnest, sterling musical activity, one of the foundations which a deeper musical culture can not at all dispense with. It is not only a study for composers, out of which there is much to be

learned for their purpose, but it is at the same time a fund of precious, characteristic compositions, which in their way remain still unsurpassed, which give the hearer something which he can find nowhere else. When this later, more pretentious Art, which ruminates about amongst all the moods and passions of the soul, plunges us from one extreme into the other, always seeking to outdo itself in its rhetorical effects, always driven to painting the most concrete situations, yet never with its means fairly reaching this its goal — when this modern Art with all its onslaughts has wearied us out or satiated us, then have we resorted, before all else, to that work of the old master, which was to himself a darling work of his life, to which he continually turned back anew, on which, in times when his more imposing works were almost forgotten, his fame chiefly rested, from which his greatest followers have most drawn instruction and reverence for their predecessor.

In the *Well-tempered Clavichord* a certain unique, self-included world opens before us. What in Bach's other instrumental music is spun out in a broader and, in some sense, more loquacious manner, after more traditional forms, he has here put together more concisely; in this work he has set down the sum of his artistic convictions. Here he explores all the regions of expression which in any way interested him; here we learn his feeling for graceful, lively motion, for agreeable *abandon*, as well as his deep, refining, subtle tendency to lose himself in most secluded by-ways. Now he shows us, within a convenient space, how much there lies for him in a simple theme, what power of combination stands at his command; now he seems to play with the tones; now he breaks suddenly off, to wind up in majestic, recitative-like turns. He stands before us not only as the unsurpassed technical musician, but as an altogether peculiar man, who looks at things in this world with different eyes from all others, and who is thoroughly able to show them to us in a different light from any of his predecessors or followers. He is through and through a self-contained personality, furnished with the power of assimilating with himself whatever he touches and of transforming and reproducing it thereby in a unique way. One may feel himself strangely affected by this mode of feeling; one may not share the view of the world that seems to look out from these tones; but even the most disinclined will wonder at this wealth of inner life, this inexhaustibleness of artistic expression; will bow beneath the sway of this commanding spirit, which knows how to control itself as few do; will be forced to reverence a model, never before reached, of true artistic, dignified demeanor.

(Conclusion next time).

For Dwight's Journal of Music.

Beethoven's "Sonate Pastorale." Op. 28.

(Concluded from page 412).

Third movement: *Scherzo, Allegro vivace.* Here we meet a group of happy children, singing, dancing and skipping about to their hearts' content. Ah, who of us can behold the innocent sport of these little ones without feeling a shadow creep over him! Who does not regret that to him the happy time of childhood is fled forever! (Trio). But this is no place for serious reflections; look, how they laugh, dance and skip

about (return of the *Scherzo*)! As the day advances the "little folks" are joined by the swains and damsels, and the older people, which brings us to the

Fourth movement: *Rondo, Allegro ma non troppo.* The village musicians are briskly at work as the throng increases, and old and young are seeking to amuse themselves.

"All have come out to the day's broad light,
See, only see, how the masses sail,
Streaming and swarming, through garden and field!

This is the real heaven of the people.
Both great and little are merry and gay."

The aspect of this promiscuous assembly is, for all that, brilliant, since all appear decked out in gaudy costumes, which glitter and sparkle in the bright sunlight in a thousand hues. There is much pleasant sport carried on, but there is also much crowding and pushing, one stepping indiscriminately on the heels of another. The scene gradually assumes a serious aspect, sporting and dancing having ceased some time ago. It looks as though there were quarrelsome spirits among them. The grave, stentorian voice of one of the more sedate villagers with some difficulty gains a hearing for a moment, and earnestly remonstrates with two of these quarrelling individuals, male and female, evidently supporting the weaker party (m. 19 before the *fermata*); but in vain; he is unable to allay the confusion, a catastrophe is unavoidable; a panic seizes the whole company; off they fly, screaming and howling, in all directions (m. 12 before the *fermata*), leaving the field entirely clear (arrived at the *fermata*). Such scenes will happen sometimes among the children of nature. The best of it is, that they recover as easily from a fright as they are seized with it. Soon, the musicians resume their instruments, the violoncello as usual taking the lead, inviting the fugitives to come back; and all goes on happily as before. The gay aspect of the scene is marred no more, but rather increases, until towards the close the merriment of the happy throng exceeds all bounds.

So far the picture. Let us now look back for a moment over the whole ground, in order to take notice of a few interesting details, from a more technical point of view. Observe, how in the beginning of the first movement the key, D-major, and the measure, 3-4, impress themselves on the ear; how tenaciously the D holds fast to its place, while the modulation sinks now to the sub-dominant, now rises to the dominant proper, and again descends to the tonic! The close texture of this tone-web, down to the entrance of the second subject (m. 40), reminds one of the strong, firm hand of the giant Bach. The second subject consists of only four short measures; but was there ever invented a melody more lovely, more expressive?

With the seventy-seventh measure begins that remarkable passage (?), which occupies so large a place in this movement. Shall we call it a theme or subject? Shall we call it a melody — perhaps a melody in thirds, sung by treble and bass? Or shall we call it a run, a roulade? It is neither, or it is all of these. For the second part of this movement the rest of Prof. Marx's description, commenced above, may fitly be introduced.

"The close of the second part offers one of those signs, remarkable both biographically and psychologically, how the original phenomena (Ur-

phänomen) of the world of tones lived and worked in Beethoven. The whole second part is occupied with the leading subject — which in this work is decidedly the predominating thought — so much as even to work the root of it up to a sort of fugue in four parts (four voices). With this *fugato* the piece arrives at F sharp, the keynote of F sharp major, which it seizes, in order to build upon it (instead of the dominant A) the organ-point. On this F sharp the piece rests full twenty-one measures, while the short motive, taken from the leading subject, engraves itself on the third voice in the depth, mysteriously brooding; then its rouses the second voice, and is now lost in the highest region of the first voice, then again is found softly murmuring along in the deepest position of the bass. With the twenty-second measure all melodic and rhythmic motion is gone, while the harmony (F sharp, A sharp, C sharp), on its fundamental tone, sinks step by step, in slow, reluctant pulsations, through seventeen measures, down to the deepest depth, and there rests and is still. 'Thousands do not comprehend this' one might cry out in the language of Schindler."

The third part, as is usual, brings the leading subjects and passages again, in the original key, instead of in the dominant. A short, but charming coda, charming in its sportive character, closes this movement.

The *Andante* opens with a simple melody in D-minor, which soon, after a semi-close, turns to F-major, thus terminating the first part. The second and third parts (the third being in fact the re-appearance of the first, now closing emphatically in D-minor) are analogous to the first. The entrance of the D-major, so unexpected and decided, appears like the bright sun shedding its effulgent light through the rent clouds of a gloomy sky, illuminating hills and valleys. The minor mode then resumes sway again, introducing the former melodies with variations. The close is quite Beethoven-like.

The *Scherzo* presents a striking example, how little material is needed for such a piece. The main body is worked (if the term may be permitted in a composition where all seems so spontaneous) out of two small motives, one consisting of two, the other of three notes. Still more remarkable is the Trio: a phrase of four measures, closing alternately with B and D, sustains the whole melodic structure of the three parts; and yet, has it ever appeared monotonous to any one? There are doubtless scores of pianists, who have performed this Trio many times, and never became aware that they were playing eight times, without interruption, the same melody. We have here an instance, how a melodic figure can be made to appear continually new, when presented in a different harmonic dress, even if the rhythm remains unchanged. The Trio is, indeed, a little study in harmony.

The last movement is a remarkable piece, entirely unlike the other closing movements to the various Sonatas of Beethovens. Notwithstanding the polyphonic style, employed frequently, and the seeming intricacy thereof, the texture is as clear as the form is simple. There is, besides, a rural charm pervading the whole. The opponents to the epithet *pastorale* will, it is to be hoped, have no objections to our using it, if not for the first, at least for this last movement. *Rondo pastorale*, indeed, is the proper title for

this piece. The form is simply this: We separate it into the usual three divisions, besides a Coda, so as to have in the first division the first subject, here better called Rondo melody (consisting of two parts, the first of which is always commenced by the basso solo and finished by the treble); a brilliant or bravura passage, which we may call *tutti*; the second subject, in the dominant A, with *tutti*; and the Rondo melody, in the main key again; thus closing this, the first division.

The second division (in German the *Mittelsatz*) is represented by the modulatory or so-called *worked-up* part, introducing with the twelfth measure a new motive, and closing after a somewhat long *tutti*, with a *fermata* on the dominant A. The third division consists, like the first, of the Rondo melody with *tutti*, second subject with *tutti* (this time in D), and the Rondo melody again, but in G, and varied, assuming by the by an undefined shape, and pausing finally on the dominant to draw breath and prepare itself for the race in the Coda, *Più Allegro, quasi Presto*, where treble and bass strive to outrun each other. *Finis coronat opus.*

Supposing that most of my readers use Ditson's edition, they may like to have their attention called to a disturbing misprint on the 6th page, 21st measure in the treble. Expunge the dot after the double-note and write in its stead the two double-notes A—C natural, B—D, in the value of eighths (quavers). The measure is an imitation of the next but one before in the bass, and should read precisely like that. Besides, in the older edition, on the 16th page, in the 14th measure, write a *tr.* over the G sharp.

A. KK.

Fifty-first Annual Meeting of the Handel & Haydn Society, May 28, 1866.

REPORT OF THE PRESIDENT.

GENTLEMEN:—I shall not now detain you with a lengthy report, since I have improved the opportunities offered on former occasions of this kind, to give you, in detail, my views as to what the aims and objects of a Society like this ought to be, and the means and measures which, in my opinion, should be adopted to promote its efficiency, and ensure its prosperity and success.

Of these measures, some have been already for many years in effective and harmonious operation, others have only recently been adopted, others yet remain for the consideration of the Society. I beg to refer you, for information on these points, to the written and printed documents now in the Society's archives.

My purpose, this evening, is mainly to pass in review the operations of the Society for the year which has just closed, with such brief comments and suggestions as the circumstances may seem to demand. The financial results of the year,—taking the additions which have been made to the Library, and are now in our possession, at cost,—as you have learned from the Treasurer's statement, is, to a limited extent a gain. But the result of our public performances for the year has proved a positive loss.

It is particularly to be regretted that the sources of our loss, are to be found mainly in connection with the praiseworthy efforts of the Society to increase their Festival fund by an extra concert, given at the close of the season, and with unusual attractions for public patronage. Hereafter, it would seem that such plan, if resorted to at all, must be carried out with greater regard to economy, and with less confidence of a support from without, in ratio with the enlarged forces and increased attractions that may be offered.

From the report of the Librarian, it appears that our already ample supply of material has received a substantial increase: this is a real and solid gain.

I learn from statistics furnished me by the Secretary, that sixty-five gentlemen have been admitted to membership with the Society,—the largest num-

ber which has ever been added in a single year. No resignations have been received, and there have been no expulsions for misconduct or breach of the By-laws. Within the year, however, two of the oldest and most valued of our associates, have been removed by death, Matthew S. Parker and John Dodd. Both were original members of this Society, and the last surviving representatives of that honored roll; both were, for many years, honorably connected with the government, and one of them, for more than a quarter of a century, has been our faithful and devoted Treasurer; both lived to complete their fiftieth year of membership with the Society, and maintained their attachment to its interests till the last. And among all its list of past and present members, I doubt if the Society can find another two who have been more earnest for its welfare, more faithful in the discharge of their official duties, more constant and punctual at public performances, more conscientious in their attendance upon our ordinary meetings whether for business or rehearsal, or who have rendered, in all their relations with us, more valuable and disinterested service in the sacred cause to whose interests we stand pledged. They are gone—these good and faithful servants—their many virtues shall always be held in filial and grateful remembrance in our hearts.

Seven performances, in all, have been given by the Society, during the season, in public, the programmes for which have comprised the *Messiah*, *Judas Maccaebus*, the *Creation*, *Elijah*, *St. Paul*, the 42d Psalm and *Hymn of Praise*. The four first-named Oratorios, as you are well aware, were given with the distinguished aid of Mlle. Parepa.

The regular series of the winter closed with the performance of "St. Paul," at Easter. The benefit concert, to which allusion has previously been made, took place at a later date; in its programme was included the arrangement for chorus, orchestra and organ of Luther's "Ein feste burg," by Nicolai, and the 42d Psalm, "As the Hart pants," and *Hymn of Praise* (symphony and cantata) of Mendelssohn. It was given with an increased orchestra and large additions to our usual forces, from members of the "Festival Chorus" of last year. All the works thus presented by the Society, if we except the "Creation" (which was hurriedly got up, and in which the Society held the secondary and somewhat questionable position of accompanists to Parepa) have been given after much thoroughness of preparation, with increased orchestra, and the best available solo vocalists in the country, the large organ and a chorus of between four and five hundred voices.

The Rehearsals for the season commenced in Chickering's hall, early in October, and have continued weekly, and sometimes oftener, without interruption or intermission, till nearly the present time. Owing to the large increase of our numbers, it was found that the hall, which, by the liberality of the Messrs. Chickering, has so long been gratuitously open to the Society for these rehearsals, was no longer adequate for our accommodation. The use of Bumstead Hall was therefore secured for this purpose, the resources of which are ample, and the arrangement of seats admirably adapted for compacting and bringing together a large chorus for drill and practice. If the ventilating appliances of the hall can be brought up to the normal standard, the requirements and accommodations will be rendered complete.

I feel warranted in saying that more than usual interest has been manifested by the members in these rehearsals, as evidenced by a larger and more constant attendance, and a careful and praiseworthy study of the more than ordinarily difficult music they have been called upon to perform. I wish it were possible to add, that *absenteeism*, that bane of every amateur musical society, had been altogether reformed. But this is still a great and abiding evil.

Another fault which must be placed in opposition to the merits I have named—and it applies to public performances as well—is a too great haste, on the part of many, to leave the room before the exercises of the evening have fairly closed. This may be a necessity, to some extent, with distant residents; but the habit is one greatly to be deprecated. Nothing is so disheartening to the conductor, or so dampens the interest and enthusiasm of those who remain. It would be better, by far, if those who *must* withdraw before the close of the evening, would go quietly away at the usual intermission, than to make their noisy and disturbing exit at a later period of the performance. A similar practice on the part of the auditors, who may be present by invitation or by sufferance at rehearsals, is equally bad, if possible, yet more reprehensible. Indeed, the disturbance from loud talking and whispering on the part of such auditors, has become so serious, that I question whether the interests of the Society do not require their exclusion from all ordinary rehearsals. Certainly this must soon be the case unless they are willing to come

strictly under the same rules we have adopted and, it is hoped, will hereafter put in practice for ourselves.

In close connection with what I have just alluded to, is the existence of a growing evil at the more extensive rehearsals, which take place in the large hall, immediately prior to public performance. I refer to the custom of some of our members, of transforming themselves on such occasions, into auditors, instead of taking their proper position in the choir. Article XVIII of the By-Laws is sufficiently explicit on this point. It reads as follows,—

"No member of the Society, when present at any public performance or rehearsal, shall absent himself from his proper seat in the choir, on penalty of forfeiture of his membership."

The actual numerical force of the chorus, as determined by their attendance at the rehearsals and concerts during the past winter is five hundred and sixty-eight, and is apportioned nearly as follows,—

Sopranos.....	176
Altos.....	128
Tenors.....	109
Bassos.....	155
	568

This is exclusive of about one hundred and sixty whose names are still upon the rolls of membership, but who, from their distant residence, or from disability of various kinds, rarely meet with the Society.

A new and complete registration of the names and residence of the present members, and the department in the chorus to which they belong, is in progress, and it is earnestly requested of such as have been delinquent in this particular to send in their names to the Secretary, Mr. Barnes, at once, in order that the record may be made complete.

It appears from the above enumeration, that the proper balancing of our chorus is as yet by no means accomplished. The Sopranos are largely in excess, while the Tenors exhibit a lamentable deficiency in numbers. As a remedy for this undue disproportion of the several parts of the chorus, I would suggest that, for the present, the examination of candidates for admission to the Society, be restricted solely to the possessors of good tenor and alto voices, supplying only such vacancies, as may be made by resignation or otherwise in the ranks of the Bassos—with a care to keep the Sopranos up to, at least, the number of one hundred and fifty. This is on the plan I have before suggested, of limiting the entire numerical force of the chorus to six hundred, and endeavoring to add to their excellence and efficiency rather than, at present, to exceed this limit.

A word in this connection as to the duties of the Committee for the examination of candidates. Theirs is a delicate and difficult task. It often happens that those who have excellent voices, and can sing readily, with good method and with effect, any piece they have learned, present themselves before this Committee for examination; but, when required to read at sight even the simpler forms of psalmody, they find themselves at fault.

The superficiality of many who set themselves up for teachers in singing, in this particular, is notorious. The Committee are perfectly right in rejecting all such candidates. This Society is, in no sense, a school for beginners in the art of reading, but rather for improvement, advancement and progress in the appreciation and practice of Music in its highest development.

The duties of our staff of Superintendents—which is now become a recognized and important corps in the administration of the Society's work—will, of necessity, increase as our numbers enlarge. I would again call their attention to the expediency and importance of reporting regularly, at every meeting, whether for rehearsal or public performance, to the Secretary, the attendance of members attached to their respective departments, noting by name those who may be absent. To this end, it becomes necessary that each Superintendent should know the names of all who compose his department, and have a sufficient personal acquaintance with every member to allow him to report upon his presence or absence. Such knowledge could be readily acquired. I would also suggest a greater care, on their part, in so placing the leading and prominent voices that they may act as guides for the rest; and these places, once so fixed, should be retained at all rehearsals, and in relative positions, likewise, at all public concerts. They should, in like manner, insist that members should sit together as compactly as possible in rehearsal, and always with their own department in the chorus; and every member, however large the chorus may be, should have his proper and invariable seat. All restless change and indifference in this respect, is prejudicial to the general effect.

Sixteen meetings for business have been held by the Board of Trustees during the year. At one of the last of these meetings they unanimously adopted

a vote, creating a Special Board of Trustees, for the management of the Fund which had its origin in the Great Festival of last year; and this action of the Board is, in my opinion, so important, and has a bearing so vital upon the future welfare of the Society, that I shall make no apology for reciting the instrument of Trust in full. Which is as follows:

This agreement, made this 28th day of May, A.D., 1866, by and between the Handel and Haydn Society, a Corporation created by and existing under the laws of the Commonwealth of Massachusetts, of the one part, and J. Baxter Upham and John P. Putnam of Boston, in the county of Suffolk, and Nath'l. Harris, of Brookline, in the county of Norfolk, in said Commonwealth, — of the second part, witnesseth.

That, whereas the said corporation is desirous of creating, for its benefit, a "Permanent Fund," the foundation of which shall be the net proceeds from the Great Festival of May, 1865,—to be increased from the profits of future concerts and festivals, and from the donations and legacies of their friends and patrons, or otherwise;

And, whereas the parties of the second part have agreed to hold the said fund, with its future income and increase, for the benefit of the said Corporation, in the manner hereinafter specified;

Now, therefore, the said Corporation do hereby give and transfer to the said Upham, Putnam, and Harris, the sum of *two thousand dollars*, being the net proceeds, to the Society, of said Festival, and its increase up to the present time, to be held by them, the said Upham, Putnam and Harris, and their successors, in *Trust* for the following uses and purposes, to wit:—

1st. They shall invest and, at their discretion, sell and re-invest the said sum of Two thousand dollars, in such manner and at such times as they shall deem judicious.

2d. They shall pay over the annual income from said Fund to the said Corporation, if the said Corporation shall notify them in writing, ten days, at least, before the date of their annual meeting in each year, of their wish so to receive it, and a majority of the Trustees of the Fund shall assent thereto; otherwise, they shall add such income, from year to year, to the "Permanent Fund," and shall invest it and re-invest it, in the same manner as is above provided in reference to the principal.

3d. They shall, in the same manner, invest and re-invest, and dispose of the income of any future contributions to the said "Permanent Fund," which shall be made from time to time by the said Society, by donations from its friends and patrons, by legacies or otherwise.

4th. They shall make a written report to the said Corporation, at its annual meeting, of the condition of said "Fund," with such details as to its management as the said Corporation shall direct, and shall give bonds in a sufficient sum for the faithful discharge of their duties if so requested by the Government of the Society.

5th. The President of the said Corporation, for the time being, shall, at all times, be one of the said Trustees, and the said J. Baxter Upham, the now President of the Corporation, shall continue one of said Trustees, so long as he shall continue to be such President; and whenever he shall cease to be such President, his duties and obligations, as one of the said Trustees, shall cease; and whoever shall be chosen in his place as President of the said Corporation, shall be his successor in said Trust, and shall continue such until another shall be chosen such President, and so on, so long as this trust shall exist.

6th. During the time that any vacancy exists in the board of Trustees, the remaining Trustees or Trustees shall have the same power as though the board was full.

7th. This trust shall continue until such time as the said Corporation, by the unanimous vote of its Board of Trustees, for the time being, and a majority of the Trustees of the "Permanent Fund," shall revoke it, and in such event, the said Trustees shall transfer and convey to the said Corporation all the property, of every kind, held by them in trust; the same to be thereafter held by the said Corporation absolutely,—for its own use and benefit,—free and discharged from all trusts, provided that, in no case, shall this Fund ever be divided among the members of the said Corporation,—and by such action the said Trustees, and each of them, shall be released and discharged from all further duties or liabilities in the premises.

1st and 2d Trustees, parties of the second part, hereby signify their acceptance of said Trust,

and not for the default or neglect of either of his associates.

In Testimony of all which the said parties have hereto set their hands and seals the day and year first above written, the said Corporation acting herein by Loring B. Barnes, its Secretary, thereto duly authorized by a vote of the Corporation.

This Instrument, as I have said, I deem to be of the utmost interest to the Society. It sets forth the fact that we have at last the nucleus of a permanent Fund, which, it is hoped, from this small beginning may grow to such proportions, as will place us at length in position to be no longer dependent upon the assessment of our members, or the fickleness of public patronage for a support. The provisions of the Trust have been carefully made and judiciously guarded, so that no one, who may be disposed to add to the Fund, need fear that it can, by any possibility, be diverted from its proper and legitimate uses. I confidently believe that, in a community distinguished for its liberality, benefactors of Art in its highest and holiest form, will not be wanting.

Owing to the different circumstances in which we find ourselves, by reason of the continually increasing numbers of the Society, and from other considerations as well, some change in the By-Laws ought soon to be made. I would therefore suggest to the new Board an early attention to this subject, in order that the matter may be brought before the Society, and a proper committee appointed for this purpose.

It is pleasant to allude, in conclusion, to the entire unanimity of action which has characterized all the meetings of the Board during the year, and to the alacrity and cheerfulness and good feeling in which their recommendations have been seconded and carried out by the Society. And I can not close this imperfect Report, without advertising, in terms of highest admiration and praise, to the zeal and unwearied efforts of our able and efficient Conductor, Mr. Zerrahn, aided by his accomplished assistant, Mr. Lang, who by their constant attendance to their laborious duties, and their kindness and courtesy of manner, have contributed so largely to the artistic success of the season.

All which is respectfully submitted.

J. BAXTER UPHAM,
Pres't.

LIBRARIAN'S REPORT.

In making my annual report as Librarian of the Handel and Haydn Society, I propose to speak of the additions to the Library, during the season just closed, the losses from it, inform you of the plan of the new catalogue just completed, and give you some statistics concerning the present condition of the Library.

Owing to the actual and anticipated increase in the number of our choral force, I was instructed to obtain, at various meetings of the government during the season, enough vocal music of *Judas Maccabaeus*, St. Paul, and the 42d Psalm, to suffice, with what we already owned, for 500 voices, and enough instrumental parts of the same works and the *Festival Overture* for an orchestra of 60. Accordingly, of *Judas Maccabaeus* I obtained 34 separate vocal parts and 300 copies of Mr. Ditson's octavo edition. Of St. Paul I obtained 300 copies, and of the 42d Psalm 100 copies, all of which were of Mr. Ditson's octavo edition, giving the vocal parts in score. The addition of orchestral parts necessary to complete our sets for the above works were only 30, which were obtained in time for use at the rehearsals and concerts at which they were required. Thus, the additions actually made during the season, consisted of 700 bound octavo chorus scores, 34 separate vocal parts and 30 separate orchestral parts.

For a long time I have desired that we might dispose of all our old editions of the various oratorios, many of which are large and heavy quartets, and replace them with the octavo, or hand book form, like the new copies of St. Paul and *Judas Maccabaeus*. Our present copies of the *Messiah* consist of no less than five different editions of the work, and I think I am safe in saying that no two editions exactly correspond in words and music. The advantage of the hand book form, I think every member will acknowledge, and many have proved that they *feel* it, from pleasure to obtain them at rehearsal or performance. This replacement, I suppose, will only be gradually brought about, and I hope that during the time required, some means will be devised to prevent the loss of the hand books we now own. Although they are all marked "Not to be taken from the Hall," many of them, I regret to say, are lost. The following

20 copies; "Judas Maccabaeus," 8 copies; "Ode to St. Cecilia," 2 copies; making a total of 166 copies, worth at least \$100. I do not doubt many copies have been taken from the hall with the permission of some member of the Government; still I am sure no copy has thus been loaned, except for study, and with the expectation of its being promptly returned. Although a request was made, at one of our recent rehearsals, that all books should be returned, but very few have been received. I therefore earnestly entreat that all books now in possession of any member of the Society shall be returned to me, at the earliest possible moment.

During the season, in accordance with a vote of the Government, a new catalogue of our Library has been prepared, and the whole Library re-arranged by the assistant Librarian, Mr. Bedlington. The present excellent arrangement of the Library, and the completeness of the new catalogue show how faithfully this duty has been performed. In the Library room, each shelf, case or compartment is numbered or lettered, and the books or music contained in each indicated on the catalogue. The catalogue shows how many we possess of each edition or form of a work, the number of parts for each voice, and the number of parts for each orchestral instrument. This is the first time we have ever possessed a perfect catalogue of our orchestral music. The complete orchestral music for each work, is now kept in its particular portfolio, which is lettered, marked or numbered to correspond with the catalogue. The improvement in this system can be perhaps only fully appreciated by those who have heretofore tried to select music from the Library, and should try now, aided by the new catalogue. In order to give the Society an idea of the present condition of the Library, I have prepared the following statistics:

Of the works owned by us there is an aggregate of 9,673 separate vocal parts. Of these, 6,210 are single voice parts, and 3,463 are in vocal score for chorus. The orchestral music consists of 1,174 separate instrumental parts. Of orchestral or piano-forte scores, we possess 124 volumes. In addition we have 270 volumes of various works not in actual use at the present day, but many of them possessing rare interest to our older members.

The following is a list of works of which we own sufficient vocal music for 500 voices and an orchestra of 60 instruments: *The Creation*, *Elijah*, *Eli*, *Festival Overture*, *Hymn of Praise*, *Israel in Egypt*, *Forty-second Psalm*, *Judas Maccabaeus*, *Messiah*, and *St. Paul*.

A small addition of vocal and instrumental music to the following works would suffice for the present number of the Society: *Dettingen Te Deum*, *Jephtha*, *Joseph*, *Mozart's Requiem*, *Ode to St. Cecilia*, and *Samson*.

Of the following works, although of many we own a large number of copies, we should require large additions of vocal and instrumental parts to enable us to perform them with the present number of the Society: *Alexander's Feast*, *David*, *Hymn of the Night*, *Joshua*, *Last Judgment*, *The Martyrs*, *Moses in Egypt*, *Mount of Olives*, *Mount Sinai*, *The Seasons*, *Seven Sleepers*, *Transient and Eternal*, *Stabat Mater*, and *Solomon*.

When, owing to the large additions of members, it became necessary to leave the small hall where we rehearsed during the first part of the season and use Bumstead Hall, it was very desirable that our Library should be moved to the same building. The owner of the Library room, however, was unwilling to release us from the rent of it, and our removal could not be accomplished.

From the foregoing, it appears, that very valuable additions have been made to our Library during the past season, and that great improvements have been made in its arrangement and means of care and preservation. Now, more than ever, I feel it is entitled to be considered the most valuable library of sacred music in the country.

Respectfully submitted,
Geo. H. CHICKERING,
Librarian.

EXTRACT FROM THE TREASURER'S REPORT.

RECEIPTS.	
Treasurer's balance from last year.	\$ 848.70
Amount received from Mr. Ratcliff for our performance of the "Creation"	
Oct. 12th, 1865.	\$100.00
Gross receipts for performance of "Judas Maccabaeus" Nov. 19th, 1865.	779.00
Gross receipts for performance of "Judas Maccabaeus" December 10th, 1865.	779.00

Gross receipts for performance of "St. Paul" at Easter, April 1st, 1866....	1 395 00
Gross receipts for <i>Benefit Concert</i> , May 13th, 1866, "Hymn of Praise," &c.	926 00
Admission fees of 65 members at \$5 ea.	325 00
Received from Treasurer Festival Fund, interest on \$2,000, 7 3-10 Bonds due June 15, anticipated....	73 00
and balance of Fund in his hands of Received of J. B. Smith in settlement.	34 86
Subscriptions in the Board of Trustees	50 00
	80 06
	<hr/>
	\$13 615 62

EXPENDITURES.

For Advertising, Printing, and incidentals.....	\$ 1 808 12
For Soloists, exclusive of Mlle. Parepa Paid H. L. Bateman for his share of receipts on the performance of the three Oratorios named.....	1 610 55
For Orchestra the entire season.....	4 705 00
For rent of Music Hall and Bumstead Hall, including erection of stage for each performance, and other expenses	1 819 00
For purchase of New Music, Binding, &c.....	1 592 00
For Salaries of Conductor and Organist.....	764 45
For Doorkeepers, Ticket Sellers, Ushers, &c.....	600 00
For rent of Library room.....	242 75
Paid Mr. Williams to relinquish the Music Hall for Oratorio "Elijah," Dec. 31.....	100 00
Paid S. M. Bedlington for attendance and for preparing new Catalogue of Library.....	100 00
Paid for Carriages for soloists.....	200 00
Paid for Insurance on Library.....	28 75
	35 00
	<hr/>
	\$13 615 62

It will be seen by the foregoing that the entire operations of the Society for the season now closed have added nothing to the treasury, but on the contrary a small balance in favor of the Treasurer was found to exist; which however has been provided for by a subscription in the Board, leaving the Treasurer without funds.

It must however be borne in mind that the Library has been very materially strengthened by the addition of a large number of chorus and orchestral parts of oratorios; a more detailed statement of which will be found in the report of the Librarian; amounting to more than six hundred dollars; therefore, deducting the amount paid for additions to our Library, the operations of the society have really resulted in a small pecuniary gain.

LORING B. BARNES,
Treasurer, *pro tem.*

Musical Correspondence.

HARTFORD, CONN., JUNE 1.—Costa's "Eli" was performed here on the 9th ult., by the Beethoven Society. This musical body is now in its eighth year. Its progress in efficiency and influence must be regarded as a sign of intrinsic power, making due allowance for the great advance of taste and the growing desire to welcome all new enterprises in this and other arts. I have before born testimony to the merits of this Society, and the great capabilities among its members for the correct rendering of vocal part music, particularly the great oratorios.

To their experienced leader, Mr. J. G. BARNETT, we all owe a debt of gratitude. The success of this society is due to his indomitable perseverance. To skill and judgment, he joins self-possession and firmness, and commands respectful attention from those with whom he is associated. His efforts in diffusing a knowledge of the divine art in the community in which he lives, (one of the most lovely spots in New England) cannot be too highly appreciated.

The dramatic power and choral grandeur of "Eli" were faithfully interpreted by the Beethoven Society. The work, so full of excellencies and peculiarities, must be admired by the taste, not alone of the clergymen and critics who took part in the audience, nor but to the musical community and people for

given so much unqualified satisfaction and delight.* The choruses, with hardly an exception, were sung in the most faultless manner, and, considering the extremely difficult and complicated harmonic progressions in which Costa indulges, this is high praise. The character of Eli found a fitting representative in Dr. Guilmette, who evidently thought it worthy of his powers. It is a very difficult character to interpret, and in one sense rather ungrateful, if the artist relies for his inspiration upon applause, and that kind of noisy demonstration that generally follows startling or brilliant efforts. The character of Eli appeals to the deeper sensibilities, and therefore requires not only vocal, but intellectual attainments rarely found in one person. The Society therefore was fortunate in obtaining his services. Nothing could exceed the beauty of his delivery of the cathedral-like sentences in the first part, the parental tenderness with which he rebukes his sons, his scenes with Samuel, and the fervor of his prayers. His last scene was the most effective of all; it was soulful and thrilling, and worthy of a true artist. The Society, in recognizing his services upon this and former occasions, presented him, through the President, Chas. Canfield, Esq., a gold medal and badge pin elegantly engraved. Mr. Canfield alluded to sacrifices Dr. Guilmette had made to be with the Society, seeking their interests, rather than his own, and appreciated the Doctor's talents, the high results of study, by which he has been able to faithfully portray the different characters in the Oratorios they have performed, so as to enable the Society to give to the Hartford public, in a fitting and effective manner, the sublime works of some of the great masters. Dr. Guilmette, in acknowledging the gift, paid a very handsome compliment to the Beethoven Society of Hartford, which had now (he stated) a reputation as famous as that of its Banks and Insurance Companies. He also passed a high eulogium on the "hard-working, unassuming, accomplished conductor, Mr. Barnett."

Mr. Castle was the Elkanah and the warrior Saph. His singing, throughout, was in masterly style, and his war song enthusiastically encored. Miss Smith and Miss Campbell were the Sopranos; the former gave great expression to the part of Hannah, the latter sang the air, "I will extol thee," with brilliancy and effect. Miss Frankau was Samuel; her singing met with a deserved success. Mr. Patton gave effect to the part "Man of God." Many of the solos were at least worth a pilgrimage to hear. A beautiful toned two-banked Organ from the manufactory of M. Baumgarten & Co., New Haven, was put up for the occasion. This enabled Mr. W. J. Babcock, the Organist of the Society, to display his powers to good advantage. The Orchestra was magnificent. We have frequently heard them in Boston, but their playing never seemed so spirited and effective as when their efforts are associated with the Beethoven Society. The solo instrumental portions were beautifully given. How could it be otherwise with such artists as Zöhrer, Ribas, Elitz, Hamann, Heinecke, Ryan, the Regesteins, Meisel, the Eichlers, the experienced Sack, Fries, Stein, and other conscientious musicians? Mr. Barnett led his orchestra and singers with true dictatorship; although a very difficult oratorio to conduct, it was done with perfect ease and confidence. He certainly must have been inspired by the genius of the composer, to have such power and control over the minds of the performers.

PHILADELPHIA, MAY 25.—Our concert season closed with a Matinée given on Thursday, May 17, at the Foyer of the Academy of Music, by Mr. CARL GAERTNER. The audience was one of the most thoroughly appreciative we have ever seen, and the many musicians present were enthusiastic about the pro-

gramme and the perfection with which it was rendered. Mr. Gaertner was assisted by Mme. Abel, the pianist from New York, the Philadelphia Classical Quintette Club and others.

This was Mme. Abel's first visit to our city, and she met with the warm reception which as a highly cultivated artist she merited. Mr. Gaertner, in whose hands the violin has always more richness and power, broader and more singing tones than we have heard elsewhere, was grander than ever upon this occasion. During his solo, an Andante and Scherzo by David, he electrified his audience; and in Beethoven's Kreutzer Sonata, with which he and Mme. Abel opened the concert, he seemed indeed to breathe in the spirit of the master, so noble, so utterly without flaw of conception or execution was his performance. Mme. Abel, too, gave ample satisfaction in the piano part of this great work, being throughout artistic and correct. This lady played also the Chopin Polonaise in E flat op. 22, with much spirit, truly reproducing every varying shade of expression. Then, too, Mme. Abel and our own talented pianist, Mr. CHAS. JARVIS, played upon two fine-toned Steck 'Grands' the mournfully beautiful Schumann Andante, op. 46. Two of Mr. Gaertner's songs, "Slumber, O Slumber," and "Good Night," both works of real worth and beauty, were sung by request by an amateur tenor, who gave besides from the *Huguenots*, "Ihr Wangenpaar," with *Viola obbligato*, the latter taken by Mr. Gaertner. The concert ended with the Mendelssohn Quintet in B flat, op. 87, played by the Quintette Club.

This Quintette Club is an organization of which with just cause we are proud. The gentlemen belonging to it, Messrs. Carl Gaertner, Chas. Jarvis, Theo. Kammerer, C. Plagemann and C. Schmitz, are all artists of high standing, and, with Mr. Gaertner as leader, they have attained great perfection. Mr. Gaertner, whom the Boston musical public will remember, is one who has worked zealously for the cause of classical music, and has accomplished much. An article in the *Evening Bulletin*, passing in review some of the musical labors of this gentleman, refers thus to his disinterested devotion to his Art:

In 1858 he came to Philadelphia, and since that time has been a faithful, earnest laborer in the field of Art, in our city. Working as he has done for a principle, regardless of personal interest, it has ever been his fortune to have others reap plentiful harvests, where he has sown in weariness and toil. Yet this has always seemed a matter of indifference to him, for he has been working not for himself, but for the Art he reveres, and seeing its interest truly advancing, he has cared for nothing more. He has inspired others with a portion of his own enthusiasm; he has made musicians. In fact I could point out the names of many who are now widely known, who owe all their higher cultivation to him. He has taught them to know the dignity of their profession, and to elevate their own positions accordingly. Those who have had the privilege of studying under his direction, take pleasure in speaking of the earnestness with which he strives to awaken in his pupils an appreciation of the greatness of Art.

I must give you in brief, some of the things this gentleman has done toward the cultivation of a true taste for music in Philadelphia. He gave in the winter of 1859, at the Foyer of the Academy of Music, our first public series of classical Soirées. It was not until the season of 1859—60, that Messrs. Wolfsohn and Holmstock commenced their first series. In 1860 Mr. Gaertner gave a second series of six Soirées at Chickering's Rooms, and in 1861 gave a weekly series of classical Matinées, the first ever held here, assisted by the Quintette Club. Since 1862 he has led all the concerted music and played many violin solos in the Soirées of Messrs. Cross and Jarvis, and this past season in the Matinées of Mr. Jarvis, by which the former were replaced; and last year gave a series of two matinées of his own, sometimes orchestral at the Academy of Music.

* What! After hearing the "Mourib," "Elijah," "Hymn

In the winter of 1864-1865 he led the Quintette Club, then consisting of Messrs. Gaertner, Jarvis, Cross, Plagemann and Schmitz, in twenty-five weekly matinées of classical music. In looking over the programmes we find 4 trios, 4 quartets, and 2 Quintets by Beethoven; 1 trio, 5 quartets and 7 quintets, by Mozart; 2 trios, 1 quartet, and 2 quintets by Mendelssohn; 5 quartets by Haydn; 1 by Weber and 1 by Gade; 1 quintet by Spohr; 1 by Schubert, 3 by Onslow, 1 by Veit, besides several Duos for violin and piano, amongst others the Schumann Sonata, op. 121, and the Beethoven Kreutzer Sonata. He gave, besides, many violin solos, of which I would mention the "Song Scene" by Spohr, and the Concertos in A minor and in E minor by Rode, as never having been played here by any one else. Our pianist, Mr. Jarvis, played solos by Beethoven, Schumann, Chopin, Weber, Mendelssohn, Hummel, Bennett, Hensel and Liszt; and we had violoncello solos from Mr. CHAS. SCHMITZ. These matinées were attended by a respectably large audience, of which at least one half came regularly, thus deriving not only enjoyment but real profit.

Mr. Gaertner has also done much for German singing societies. The Sängerbund, of which he has had charge since 1858, has, under his direction, acquired great eminence, and is now by far our first society, "and the members of this Association are proud of their director, gratefully ascribing to him, as the very soul of the Society, all their success." He has also from time to time had charge of other Societies, which, during the period of his conductorship, made great improvement. It was he who first introduced Parlor Concerts on the plan of the European Court Concerts, and he has so interested others in this field, that "in some instances they have forgotten that he was the originator, and come to look upon the work as their own." As a teacher, both of vocal and instrumental music, Mr. Gaertner has done great service.

UMPIRE.

Dwight's Journal of Music.

BOSTON, JUNE 9, 1866.

The Past Musical Year in Boston.

Another musical year has fled, and we may now look back over it, count up its treasures, and see how much good music it has brought within our reach. The Handel and Haydn Society's great Festival of May, 1865, brought that year's music to a close. This time we have had nothing corresponding to it in magnitude; yet the past winter and spring have been in the best sense more truly musical than any for a long time before. It may safely be said that the number of superficial miscellaneous concerts has borne a smaller proportion than hitherto to that of really artistic, classical occasions, and that the tone, the spirit, the programmes of nearly all the concerts have been better. This has been owing in no small measure to the influence of the new institution of "Symphony Concerts" under the auspices of the Harvard Musical Association, in which for the first time pure programmes, the best audience and disinterested management were guaranteed, and the fact experimentally proved that very large audiences can be intensely interested and delighted by concerts made up of nothing but the highest kind of music, without any admixture of the more *ad captandum*; and also to the new life which has been infused into our old Oratorio Society, and the attractive power which, since the Festival, it has continued to exercise in

drawing ladies and gentlemen of culture and of real earnest love of art into the choral ranks.—We begin our summary with

I. ORCHESTRAL MUSIC.

Last year we had only the Afternoon Concerts of the Orchestral Union. This year we had the six "Symphony Concerts" (orchestra of 55 instruments, conducted by Zerrahn) the twelve concerts of the Orchestral Union, (orchestra of 30, same conductor), besides more or less of orchestral performance in the Parepa and other miscellaneous concerts. The list of important compositions which these have afforded an opportunity to hear is rich enough to record, as follows:

a) SYMPHONIES. (Symphony Concerts): Beethoven, No. 4 and No. 8. Mozart, in G minor.—Haydn, in B flat.—Schubert, C major. Schumann, C major.—Gade, No. 1, in C minor.

(Orchestral Union): Beethoven, No. 1, 4, 6 (twice), 7 and 8.—Mozart, E flat, G minor.—Haydn, B flat.—Gade, C minor, B flat.—Mendelssohn, A minor ("Scotch").

(Musicians' Protective Union): Beethoven, No. 7.

b) CONCERTOS. (Symphony Concerts). *Piano forte*: Beethoven, No. 3, in C minor (B. J. Lang), No. 4, in G, (Hugo Leonhard), No. 5, in E flat (Ottó Dresel). *Violin*: Mendelssohn, E minor (Carl Rosa).

(Orchestral Union). *Violin*: Beethoven, in D, Andante and Finale (Henry Suck).—Vieuxtemps, No. 2, in C sharp minor (Wm. Schultze). *Clarinet*: Julius Rietz, op. 29 (Thos. Ryan).

(Musician's Protective Union): *Piano*: Chopin, in F minor (C. Petersilea).

(Mme. Parepa's Concerts). *Piano*: Beethoven, C minor, first movement (twice).—Chopin, Andante and Finale, F minor—both by Dannreuther.—Mendelssohn, G minor (Lang).—*Violin*: Spohr's *Scena Contante* (twice). Mendelssohn, in E minor; the Adagio and Rondo, (Carl Rosa).

c) OVERTURES. (Symphony Concerts): Beethoven, *Leonora*, No. 3, *Coriolan*.—Mendelssohn: *Melusina*, "Midsummer Night's Dream," *Hebrides*.—Weber: *Euryanthe*.—Cherubini: *Anacreon*, *Wassertrüger*.—Schubert: *Fierabras*.—Schumann: *Genoveva*.

(Orchestral Union). Weber: *Oberon*, *Euryanthe*.—Mendelssohn: "Midsummer Night," *Heimkehr aus der Freude*.—J. Rietz: Concert Overture in A.—Bargiel: *Medea*.—Rossini: *Gazza ladra*, *Semiramide*, "Tell."—Cherubini: "Anacreon."—Auber: *Zanetta*, *Sirene*, *Lac des Fées*. Berlioz: *Franc Juges*.—Norbert Burgmüller: *Dionysius* (twice).—Wagner: *Tannhäuser*.

(Protective Union). Lindpainter: in F.

(Parepa Concerts). Beethoven: "Men of Prometheus."—Weber: *Freyschütz*.—Rossini: *La Gazza Ladra*.—Nicolai: "Merry Wives."—Flotow: "Martha."—Auber: *Fra Diavolo*, *Cheval de Bronze*.—Mendelssohn: *Das Heimkehr*.—Reissiger: *Yelva*.—V. Lachner: *Fest Overture*. Kreutzer: "Night in Grenada."—Wallace: "Lurline."

(Brothers Formes). Spontini: "Fernando Cortez."—Flotow: "Die Matrosen."

d) MISCELLANEOUS. *Piano with Orchestra*: Weber's Polonaise in E, transcribed by Liszt (B. J. Lang); Mendelssohn: Serenade and Allegro Giojoso, op. 43 (twice—J. C. D. Parker, and Miss Alice Dutton); B-minor Capriccios (Dannreuther).

Bach's Toccata in F, arranged for Orchestra by Esser (Symphony Concerts).

With voices: "Midsummer Night's Dream" music entire; two choruses from Mendelssohn's "Antigone", Chorus of Dervishes and Turkish March from Beethoven's "Ruins of Athens," (Symphony Concerts).

Of the above named works (and the list is far from complete under the head of Miscellaneous) the following were produced here for the first time: Schumann's Symphony in C; the Clarinet Concerto by Rietz; the F-minor Concerto of Chopin (for the first time *entire*); the overtures to *Anacreon*, *Fierabras*, *Genoveva*, *Medea*, *Les Francs Juges*, *Dionysius*, *Lurline* and *Cortez*; the Polonaise by Weber; the Serenade &c., by Mendelssohn; Esser's arrangement of the Bach Toccata.

II. ORATORIOS, CANTATAS, &c.

The great choral works with orchestra performed during the year have been: Handel's "Judas Maccabæus" (twice) and "Messiah"; Haydn's "Creation" and "Seasons"; Mendelssohn's "Elijah," "St. Paul," "Hymn of Praise," Forty-second Psalm ("As the hart pants"); Nicolaï's Religious Festival Overture with Chorus ("Ein' feste Burg").—"St. Paul," "The Seasons," and the 42nd Psalm were new, at least to the present generation of music-lovers, in Boston. For the "Seasons" we were indebted to the enterprise of Mr. B. J. Lang; for all the rest to the Handel and Haydn Society, the official reports of whose annual meeting, printed in an earlier part of this paper, will tell the rest of the story. They have now the nucleus of a Festival Fund, and we trust that next year they may be ready for another noble Festival. The above list of sacred works, however rich, is still poor in that it shows not a single composition by Sebastian Bach. Is it not time to begin the study of the Passion music, or the *Magnificat*, or at least one of the Cantatas? (We have not counted the performance as an oratorio of the *Fidelio* of the "immortal Beethoven" by Grover's German Opera troupe!)

III. OPERA.

Boston has enjoyed only one short visitation of Italian opera during the past year, and then we had Maretz's Italian supplemented by Grover's German company. The former had for principal sopranis Mme. Carozzi-Zucchi, Miss Kellogg, Mlle. Bosisio; Contralto, Miss Adelaide Phillipps, who, however, we believe, scarcely appeared at all; tenors, Mazzoleni, Irfré and Reichardt; baritone, Bellini; basses, Antonucci and Müller. The latter had for sopranis Mmes. Johannsen and Rotter, Mles. Naddi and Dzuba; tenors, Habelmann and Himmer; basses, Hermanns, Steinecke and Lehmann,—all old acquaintances except Mlle. Naddi, who appeared but once, and very acceptably, as the Princess in *Robert*. It was a short season of a fortnight in the latter half of January, with an extra week of the Germans alone; but that fortnight was an intensely feverish period of factitious demi-fashion able excitement, opera all the time, both night and day, uncomfortably crowded houses, hackneyed programmes, the only novelties (on the Italian side) being two French operas, the *Africaine* of Meyerbeer, which was played thrice, and the comic *Crispino e la Comare* of the brothers Ricci, once. Then there was *I Puritani*, with Kellogg;

Lucrezia Borgia, Ione, Trovatore, &c., with Zucchi, and whether Ernani, Norma, &c., &c., why should we remember?

The Germans played two admirable things which they always do admirably, namely, *Fidelio* and *La Dame Blanche*; also *Der Freyschütz*, in which the charm of Frederic's Agatha was wanting; for the rest, *Martha, Faust* and *Robert le Diable*, in which, especially the last, Mme. Rotter won plenteous laurels.

Of Chamber concerts, Organ concerts, &c., next time.

Concerts.

The BOSTON MUSICIANS' UNION gave their second annual Grand "Sacred" Concert, in aid of their Charitable Fund, in the Music Hall, on Sunday evening May 27. This is a kind of mutual protection league of nearly all the musicians of the city who blow or draw bow in Symphony Concerts, theatres, "Minstrel" houses, military bands, &c. We know not all their secrets; but two of their plans are open: one, mutual relief in distress, which is a good one; the other, the dictation of uniform prices for the services alike of good and bad musicians (of *Musiker* and *Musikanten*), of common rules about rehearsals, &c., more questionable. Their first "monster" concert, last year, in the Boston Theatre, was financially successful. Not so this time. Partly owing to internal differences and the retirement of Mr. Zerrahn from the conductorship (on the ground that a common understanding, if not a rule, was violated by the introduction into the programme of an *ad captandum* composition of one of their own members, Mr. Koppitz, his colleague in the conductorship), the sale of tickets was exceedingly small, and it was only by the giving away of hundreds that a fair show of audience was brought together. This was the more to be regretted on account of Mr. CARLYLE PETERSLEA, the young pianist, who was to make his first appearance here in his own home since his return from Germany. In his principal piece, the F-minor Concerto of Chopin, which he played entire, he was badly accompanied, the orchestral parts being lifeless, often coarse; yet this injured the impression of the work as a whole, rather than that of the technical mastery, artistic feeling and expression of the pianist as such. With less of easy strength and certainty, perhaps, than his friend Perabo, he seemed to play with more enthusiasm; and certainly he must rank very high in all points of execution, delicacy, force, light and shade, and good conception. He was recalled with great enthusiasm, and gave, without accompaniment, the extremely difficult Andante of Henselt's Concerto, which he had played the week before in New York. It was a gigantic achievement, scarcely qualified by a slight flagging of tempo in that long, relentless succession of double handful chords. Two of the most difficult and most interesting of the transcriptions by Liszt, from *Lucia* and "The Erl-king" of Schubert, were wonderfully well played. We cannot help counting the want of a Chickering instrument among the odds against which the young artist so triumphantly contended.

The withdrawal of Mr. Zerrahn left Mr. KOPPITZ, of the Boston Theatre, sole conductor of the concert. The 7th Symphony of Beethoven is enjoyable even in spite of bad performance, and this time it appeared under a somewhat new aspect. There was solidity and breadth and sometimes a rich euphony; but as a whole the rendering was coarse and dead, the orchestra having gained in quantity at the expense of quality, in body rather than in life. Some of the tempi, too, were bad; for instance, the stately introduction to the first movement was taken so slow, that when it came to the answering calls of flute, &c., before the setting in of the Allegro in 6-8 time, it seemed as if the suspense would never end.

The same heaviness and coarseness marred the bass Aria from *St. Paul*: "O God, have mercy," which Mr. RUDOLPHSEN knows how to sing so well.

The rest of the concert consisted of Guglielmi's florid *Gratus agimus*, sung by Mrs. H. M. SMITH, with flute obligato by F. ZOEHLER; and of two noisy pieces, for beginning and finale, in which all the brass and "Janissary music" was brought into action, swelling the orchestra to the neighborhood of 100 instruments, namely: Lindpaintner's Overture in F, and a dashing "Fackeltanz" by Koppitz.

Mr. HENRY CARTER, organist at the Church of the Advent, and certainly one of the most zealous, and generously enterprising and persevering of our musicians, had a benefit concert in the Music Hall on Saturday evening May 26, of which the staple consisted of the singing of the boys of the Advent choir, a dozen in number, whom he has been training with great care and, it appeared, successfully. We heard only the latter portion, but were quite charmed with the beauty of the voices of Master Buttrick in the leading solo of Rossini's three-part "La Carità," in Verdi's "Non fu sogno;" of Master Laster with him in Mendelssohn's "I waited for the Lord," and alone in a song by Balfe; and of Master Sayer in Reichardt's "Thou art so near," &c. All showed, for their age, a rare degree of execution and expression. Bating some hardness and overloudness, the singing of all the boys together was very enjoyable.

Other pieces in the programme, which we had to lose, were Handel's "Come, ever smiling Liberty," by Masters Breare and Laster; "Haydn's "In native worth," by Mr. Daniell; "Rejoice greatly," by Master Clark; "Angels ever bright and fair," by Master Breare; the Angel Trio from *Elijah*; some extracts from Spohr's "Last Judgment," &c. Mr. Beeching, with a powerful bass voice, sang from the "Creation." Haydn's "Toy Symphony," in which the boys were aided by the brothers Suck and Stein's double bass, was quaintly droll, homely and old-fashioned in ideas, but after the strict cut of a Symphony. Other instrumental pieces were an Organ piece by Mr. Carter (Variations on the Russian Hymn), and part of a Beethoven Trio in E flat, played by violin, 'cello and Organ instead of piano.—The audience in general appeared to be much delighted with the concert.

HARVARD COLLEGE.—A very interesting series of subscription concerts will begin this afternoon in Appleton Chapel, consisting of Organ and Vocal Music, under the direction of Mr. J. K. Paine, the accomplished College organist and teacher. The object of the concerts is to defray the cost of the recent important repairs and improvements made upon the Chapel organ. Mr. Paine will play the great Prelude and Fugue in A minor and the Toccata in F by Bach, Ritter's Sonata in E minor, and part of Mendelssohn's Sonata in B flat. An amateur choir of mixed voices will sing Hauptmann's *Salve Regina*, and selections from Mozart's *Requiem*, Mendelssohn's *Lauda Sion*. Choruses from Bach's Passion music are in preparation for future concerts.

HANDEL AND HAYDN SOCIETY.—At the annual meeting, held in Bumstead Hall, May 28, the doings of the Society for the past year, its present condition and prospects were shown in the Reports, which we print in to-day's paper; and the following officers were elected for the ensuing year:

President—J. Baxter Upham; Vice President—O. J. Faxon; Secretary—Loring B. Barnes; Treasurer—George W. Palmer; Librarian—Geo. H. Chickering; Trustees—J. S. Sawyer, George Hews, Charles H. Johnson, F. N. Scott, O. F. Clark, S. L. Thorndike, Levi W. Johnson and John A. Nowell.

NEW YORK. Our Mr. EICHBERG's sparkling little comic operetta, "Dr. Alcantara," is having a great run in Gotham, under his own conductorship, at the new little opera house in West 14th Street. With such singers as Mmes. Richings, Mozart, Zelda Garrison, Messrs. Castle, Seguin, Peakes, &c., and with better orchestral and choral means, it of course has a much fairer chance than at the Boston Museum. It has also been given in Brooklyn, and in Hartford, too, and meets with universal praise and eager crowds. We are afraid they will charm Eichberg away from us!

The other musical event of the past week in New York has been the long promised "Orpheon Festival" of Mr. JEROME HOPKINS, at the Cooper Institute. We copy from the *Weekly Review*, June 2, fully recognizing, with it, the untiring labor of love which Mr. Hopkins, in spite of all his eccentricities, is performing in the cause of popular musical education:

It took place at Cooper Institute and contrary to our expectation was badly attended. Mr. Hopkins—good worker as he is in a good cause—does not enjoy the confidence of the public, and this we ascribe to the fact that he makes enemies with an avidity which is lamentable, and with a recklessness which is unpardonable. We have descended on this topic elsewhere. Let us hasten to say that at the Jubilee Mr. Hopkins' compositions were not predominant. He had indeed but three pieces on the programme—we thought he would have had four or five; an overture called "Manhood"; a March, and a little "Easter Anthem" (69 Hymn). The first is a meritorious production, effectively instrumented, and containing ideas which are clear and perspicuous. Like all young writers Mr. Hopkins gives too much importance to subjects which should be entirely subsidiary, but it is something to say that the subjects are clearly defined. The anthem we can not praise. It lacks all the qualities of a sacred composition. It is neither emotional nor melodious. The march we did not hear. The "Orpheons" instead of being eight hundred strong were perhaps two hundred and fifty in number. They have been taught to sing at sight, and this is the first grand step towards everything in music. We would like to add something more, but the opportunity was not permitted to us to do so. Boys can be taught to read with great facility. Any teacher of the young knows this. But it is hard to make them keep time, and still harder to prevent their bawling. These dual difficulties Mr. Hopkins has not overcome. Recognizing as we do most cheerfully his energy and perseverance we must still object to the very low way in which he has impressed upon his pupils a sense of time and tone. The nasalities of some of the boys yesterday proceeded simply from lack of proper instruction. The Hallelujah Chorus unhappily illustrated everything that was defective in Mr. Hopkins's mode of tuition. That grand and overwhelming composition has never to our knowledge been rendered so tamely. * * *

The bill of fare was printed in pamphlet form, and like that furnished at Taylor's Saloon it gave on one side the dishes and on the other a series of valuable advertisements by which giddy people might be guided in the purchase of marble mantles, popular music, elevated oven ranges, plated ware, and other useful articles.

1. A Wedding March composed by Mr. Jer. Hopkins. 2. Hymn 145 by Beethoven. 3. "He was despised" by Handel (omitted). 4. Choral by Marot and Besa. 5. Soprano Solo, "Semiramide" by Rossini, sung by Mlle. Boschetti. 6. Song with chorus and echo "Falling Leaves" by T. F. Molt. 7. Overture, "Manhood" by Jerome Hopkins. 8. National Hymn by Junior. 9. The "Vermont Farmer" by Carol. 11. Piano Solo "Hungarian Rhapsody" by Mr. S. B. Mills. 12. Trio for three boys by Marpurg. 13. Chorus from the "Messiah" by Handel. 14. Duo from "La Favorita," sung by Signora Boschetti and Signor Orlandini. 15. Polonaise from Struensee by Meyerbeer. Mr. Theodore Thomas conducted the orchestra in the purely instrumental pieces, and Mr. Jerome Hopkins tried to do so in the others.

NEW MUSIC HALL IN NEW YORK.—The new Steinway Hall is built in connection with and directly in the rear of their marble warerooms, Nos. 71 and 73 East 14th Street, between Union Square and Irving Place, which were finished two years ago, and have been occupied by the Messrs. Steinway since.

This edifice has a front on 14th Street of 50 feet and a depth of 84 feet.

The Concert Hall, now being erected, is built in the most substantial manner; it extends from the rear wall of present building through to 15th Street, a distance of 123 feet. The Hall will be 75 feet wide and 43 feet high. The basement walls are granite, 3 feet thick, the first story walls 2 feet 8 inches, and the walls of the Concert Hall 28 inches thick from floor to ceiling, with heavy supporting columns all laid in cement. There are two centre walls, running the entire length of the building, from the foundation directly under and supporting the beams of the Concert Hall floor, each wall 20 inches thick. The stage will be placed at the end fronting 15th Street, and the main entrance will be from 14th Street; but there are also two doors of exit on each, 7 feet wide on either side of the stage, leading directly into 15th Street, thus allowing the Hall to be emptied in an incredibly short space of time. Fronting 15th Street and along side the Hall on its westerly side, an additional building is being erected, containing the artist's dressing rooms, even with the stage. The upper story will contain the windchests, and some of the heavy work of the organ. There will be two galleries (one above the other) at the end of the Hall towards 14th Street, which will extend on either side of the Hall about one third of its length only.

The Hall will be finely decorated, and lighted and ventilated in the best possible manner that modern science affords, regardless of expense. It will be heated with steam, the steam generator being located outside of and some distance from the building. The front on 15th Street is being built of the finest Philadelphia brick, with brown stone trimmings and finely ornamental pillars and caps. Connecting with the main Hall is a large room in the second story of the front building, 25 feet wide and 84 feet deep, affording room for 400 persons, so that there will be ample and comfortable sitting room for 2,500 persons. The fine organ, from St. Thomas' Church, of 32 Stops, has been purchased, and will be fitted up to serve temporarily until the Grand Organ is finished. On the whole it will be the finest and most elegant concert hall in the country, worthy of the Metropolis of New York.—*Saturday Press.*

NEW YORK.—The Academy of Music, in Fourteenth Street, was totally destroyed by fire, on Monday night, May 21st. Grau's Italian Opera Company had performed that evening Halevy's grand opera "La Juive," and the house had scarcely been cleared of its occupants, before the janitor and the gasman, going their rounds to see that all was safe, discovered smoke issuing from underneath the left hand side of the parquet. They tore up the seats hastily, when a volume of smoke issued which drove them from the place, and on issuing from the building to gain assistance, they perceived flames bursting from the upper windows on Fourteenth Street. This could not have been accidental. The janitor, Mr. Rullmann, immediately returned to save his family, who lived in the building, among them his mother, nearly ninety years of age. He rescued them all, but with great difficulty. Before any effective aid could be rendered, the fire had gained such headway among the combustible materials of the stage, that nothing could check its course. The Academy was entirely gutted, also the Medical College, Ihne's piano-forte manufactory, and the large restaurant on the corner of Third Avenue. We deeply regret to state that several firemen lost their lives in their endeavors to save the property. The loss of so prominent a public building is unquestionably a severe loss and a great inconvenience to a large class of the community, but we have reason to think that from this calamity, ultimate good will arise for the public. The Academy was built by a party of gentlemen headed by Mr. Phalen, who owned the ground on which it stood, each taking a certain amount of stock, the possession of which conferred privileges, very favorable to the holders, but highly prejudicial to the interests of the manager and the public. It gave them exclusive possession of a large number of the best seats, at all performances, with the right to dispose of them by gift or sale, on such nights as they did not wish to use them personally. The consequence was that a large number of stockholders' seats were constantly on sale, to the serious injury of the manager in financial point of view. These gentlemen procured an act of incorporation from Albany, under the pretentious title of "The Academy of Music," which was to cover not only a place for operatic performances, but a school for singers, instrumentalists, theory, &c., &c. We need not say that this was all pretence. No school was established, nothing was done for Art, excepting to provide a place where operas could be given, in order to secure some interest for the capital expended.

The cost of the building, lands, &c., was behind nearly four hundred thousand dollars, and the rent was necessarily so enormous, considering the stockholders' exclusive privileges, that almost every management became bankrupt in the endeavor to sustain themselves. The house was wretchedly designed in every particular. The auditorium was too large, and the stage too small, there was not a decently proportioned room in the whole building.

We examined the auditorium before certain alterations were made, and found that there were several hundred seats from which no view of the stage could be obtained. The enormous gallery, called the amphitheatre, calculated to seat many hundreds of people, two-thirds of whom could not see the top of the curtain, was a ridiculous waste of room, and was worth nothing as a means to swell the receipts of the house. There was no supper-room to render the building really available for ball purposes; no small hall for concert purposes, and no suites of rooms to accommodate the people of the mythical Academy of Music. Its acoustic powers were by no means of a high character, and save for the impressiveness of its ill-devised, architecturally wretched, but gaudy and glittering interior, it was as unfit for musical purposes as could possibly be conceived. It was a large monstrosity, resulting from a total ignorance of all principles of taste on the part of the committee, and a want of ability on the part of the architect. It was opened to the public by J. K. Hackett, with Mario and Grisi, who could not make it pay, and was relieved by the stockholders, who burnt their fingers, and resigned the pleasures of management after a trial of a week or two. Afterwards Ole Bull, Maretz, and Strakosch combined and failed magnificently. Then Messrs. Phalen and Colt essayed with the same result, followed by Mr. W. H. Paine, who saw fifty or sixty thousand dollars pass away in a brilliant managerial dissolving view. Afterwards it passed into many hands, Max Maretz, Strakosch, Ullman, Thalberg, Grau; now one, now the other, controlled its destinies, or rather it controlled theirs, and but very few have realized money by their enterprise. The last season but one of Max Maretz's management, being, perhaps, the single exception of a really brilliant success. By its destruction many plans have been frustrated and heavy losses sustained. Max Maretz is unquestionably the severest sufferer of all. He lost the scores, vocal, instrumental and choral parts of over seventy complete operas; the entire of his vast and expensive wardrobe, and all his scenery, properties, &c. These could hardly be replaced for one hundred and fifty thousand dollars, for they were the accumulation of the labor of years. On these there was an insurance for only ten thousand dollars. But Mr. Maretz suffers a still further loss. He has made his engagements for the coming season, and only last week he sent out a heavy sum in gold to pay the advances for the artists he has engaged in Europe. Now he has no place in which he can use them, and will probably have to suffer loss of the advances already made abroad, and possibly a large sum for the cancelling of engagements already made here. His position is one of peculiar misfortune and embarrassment.

Mr. Grau has also been a heavy sufferer. Paying but a transient visit to the Academy, he did not insure either the music, dresses, or the properties for the operas, which he produced, all of which perished in the flames on Monday night. His losses are calculated to be between thirty and fifty thousand dollars, on which there was no insurance. Much of his material was stored elsewhere, and thus escaped destruction. Mr. Grau cannot but feel his loss severely, and will probably receive some token of sympathy both from his artists and the public. More fortunate than Mr. Maretz, he has his opera houses secured, having become lessee of the new French Theatre, in Fourteenth Street, and the Tacon Theatre in Havana. His losses will not interfere with his future movements, as he will be fully prepared against the arrival of Ristori in September.—*American Art Journal.*

FARMINGTON, CONN.—Two soirées of chamber music took place on the 24th and 25th ult., at Miss Porter's Young Ladies' School, making twenty-eight which they have had in a course of years. The performers were MESSRS. MASON, THOMAS and BERGNER, from New York, and the two programmes choice. The first contained Beethoven's Trio in D, op. 72; the *Ballad* in A flat by Chopin; a Mozart Sonata in A, for piano and violin; and Mendelssohn's Variations for piano and violoncello, op. 17. *Second Programme*: Trio in F, op. 80, by Schumann; Sonata for piano and 'cello, op. 69, Beethoven; Violin Sonata by Tartini; Trio in E flat, op. 100, Schubert.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

There's no time like the old time. Song & Cho.

A. B. Hutchinson. 30

"When you and I were young," was a gay time, of course. The poets seem to think so, and here is a song for the old folks, with pretty music.

Wearing of the green. Song for guitar. Haydn. 50

Green is a fashionable color just now, all over the verdant country, as well as among the fens and Fenians of the Green Isle. A good Irish song, and has a handsome Irishman on the title page.

There's none so fair as she. Song. G. Perren. 30

A very sweet ballad, by one, who after looking around the world, found still the fairest and sweetest one at home.

Through the roses. Song. C. F. Bates. 30

These two lovers were very fortunate in the season of the year. The song is fragrant with the presence of the queen of flowers.

Maid of Athens. Song. Eastburn. 30

The poetry is by Byron, and of course, classic, with many allusions to the various well-known Grecian names, of world-wide fame. Good melody.

Faithless Nelly. Song and Chorus. G. Barker. 30

The behavior of this unconscious girl should meet with the stern reprobation of the public, who are invited to buy copies of the song, and ascertain what was the matter.

Instrumental.

Eight piano pieces, by W. Bargiel. 1.50

This name, quite new to us, is just now quite a popular one in Europe, and will soon be, here, owing to young Perabo's interpretation of them. Bargiel's style is peculiar, and shows marked originality. Pianists in search of novelties should send for these pieces, which cost, collectively, \$1.50, but Nos. 1, 5, 6 and 8, cost 20 cents, each; while Nos. 2, 3, 4, and 7, cost 35 cents, each.

Sunbeam schottisch. E. C. Gilbert. 30

Very bright and cheerful, and quite taking.

Robin Adair. Transcription. B. Richards.

The reason that some transcriptions have been rather "dull to me" no doubt was, that "Robin was not there." But here comes Robin, more musical than ever, and greatly enriched by the contributions of the mind of the great transcriber. A very pleasing and useful piece.

Weber's last waltz. "Young Minstrel." 20

Donna del Lago. " " 20

The Young Minstrels are famously cared for now-a-days. Most music teachers have a sad memory of the weary piles of music one used to turn over, before finding a proper piece for a pupil. Now, such pieces abound; and the above set are nearly all excellent for beginners.

Books.

SAINT CECILIA'S DAY. A Cantata. Words translated from the Dutch. Music by J. B. Van Bree. Cloth, 1.25

Paper, 75

Choirs and musical Societies will find this an uncommonly pretty affair to introduce into their practice, the coming musical season. Without being a massive or powerful work, it keeps up a flow of rich and smooth music throughout, and is fresh and interesting to the end. The scene is laid in Frascati, "furtherest vale of Italy."

In point of difficulty, it is not above the reach of common singers, and may be brought out in Seminaries, with a little outside help.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

